

ART JOURNAL SAMPLE BIBLIOGRAPHY (2010-2019): 214 ARTICLES

- Adler, Dan. "The Apparatus: On the Photography of Thomas Ruff." *Art Journal* 75, no. 2 (April 2, 2016): 66–87. <https://doi.org/10.1080/00043249.2016.1202638>.
- Allan, Ken D. "City of Degenerate Angels: Wallace Berman, Jazz, and Semina in Postwar Los Angeles." *Art Journal* 70, no. 1 (March 1, 2011): 70–91. <https://doi.org/10.1080/00043249.2011.10791064>.
- Allan, Kenneth R. "Marshall McLuhan and the Counterenvironment: 'The Medium Is the Massage.'" *Art Journal* 73, no. 4 (October 2, 2014): 22–45. <https://doi.org/10.1080/00043249.2014.1016337>.
- Andrew, Nell. "Dada Dance: Sophie Taeuber's Visceral Abstraction." *Art Journal* 73, no. 1 (January 2, 2014): 12–29. <https://doi.org/10.1080/00043249.2014.918806>.
- Anthes, Bill. "Ethics in a World of Strange Strangers: Edgar Heap of Birds at Home and Abroad." *Art Journal* 71, no. 3 (September 1, 2012): 58–77. <https://doi.org/10.1080/00043249.2012.10791103>.
- Aramphongphan, Paisid. "Reading Jack Smith's The Beautiful Book Reparatively." *Art Journal* 78, no. 1 (January 2, 2019): 30–47. <https://doi.org/10.1080/00043249.2019.1598141>.
- Ashe, Lisa Frye. "On Barnett Newman's The Wild." *Art Journal* 73, no. 1 (January 2, 2014): 30–43. <https://doi.org/10.1080/00043249.2014.887395>.
- Ash-Milby, Kathleen, and Ruth B. Phillips. "Inclusivity or Sovereignty? Native American Arts in the Gallery and the Museum since 1992." *Art Journal* 76, no. 2 (April 3, 2017): 10–38. <https://doi.org/10.1080/00043249.2017.1367190>.
- Balaschak, Chris. "Planet of the Apes: John Szarkowski, My Lai, and The Animals." *Art Journal* 71, no. 3 (September 1, 2012): 6–25. <https://doi.org/10.1080/00043249.2012.10791100>.
- Baum, Kelly. "Santiago Sierra: How to Do Things with Words." *Art Journal* 69, no. 4 (December 1, 2010): 6–13. <https://doi.org/10.1080/00043249.2010.10791393>.
- Bers, Rachel, Paul Bonin-Rodriguez, Shanai Matteson, Shannon Stratton, and Lane Relyea. "Convening Common Field." *Art Journal* 74, no. 3 (July 3, 2015): 20–47. <https://doi.org/10.1080/00043249.2015.1125233>.
- Bissonauth, Natasha. "A Camping of Orientalism in Sunil Gupta's Sun City." *Art Journal* 78, no. 4 (October 2, 2019): 98–117. <https://doi.org/10.1080/00043249.2019.1684112>.
- Bottinelli, Silvia. "The Discourse of Modern Nomadism: The Tent in Italian Art and Architecture of the 1960s and 1970s." *Art Journal* 74, no. 2 (April 3, 2015): 62–80. <https://doi.org/10.1080/00043249.2015.1095540>.
- Bringas, Tamara Díaz. "Nueve Entradas En 1989/Nine Innings in 1989." *Art Journal* 73, no. 2 (April 3, 2014): 66–89. <https://doi.org/10.1080/00043249.2014.949520>.

- Brown, Rebecca M. "Black Holes, Old Light, and Future Returns." *Art Journal* 75, no. 1 (January 2, 2016): 5–6. <https://doi.org/10.1080/00043249.2016.1171535>.
- . "Tropes, Variants, Openings, Possibilities." *Art Journal* 76, no. 3–4 (October 2, 2017): 6–6. <https://doi.org/10.1080/00043249.2017.1412740>.
- Bryan-Wilson, Julia. "Invisible Products." *Art Journal* 71, no. 2 (June 1, 2012): 62–85. <https://doi.org/10.1080/00043249.2012.10791094>.
- Buckberrough, Sherry. "Color, Gender, Murder: Delaunay's Political Drama." *Art Journal* 76, no. 1 (January 2, 2017): 28–47. <https://doi.org/10.1080/00043249.2017.1332875>.
- Cachia, Amanda. "Curating New Openings: Rethinking Diversity in the Gallery." *Art Journal* 76, no. 3–4 (October 2, 2017): 48–50. <https://doi.org/10.1080/00043249.2017.1418482>.
- . "The Flesh of the World: An Empirical Turn toward Complex Embodiment." *Art Journal* 76, no. 3–4 (October 2, 2017): 68–75. <https://doi.org/10.1080/00043249.2017.1418488>.
- Cachia, Amanda, and Naima J. Keith. "Curating California: Expanding African American Art." *Art Journal* 76, no. 3–4 (October 2, 2017): 80–85. <https://doi.org/10.1080/00043249.2017.1418491>.
- Calirman, Claudia. "Marginália in Brazil's 'Stone-Throwing Age.'" *Art Journal* 78, no. 1 (January 2, 2019): 48–65. <https://doi.org/10.1080/00043249.2019.1598149>.
- Canopy, Triple. "The Binder and the Server." *Art Journal* 70, no. 4 (December 1, 2011): 40–59. <https://doi.org/10.1080/00043249.2011.10791071>.
- Capper, Beth. "Ultimate Participation Video: Shirley Clarke's Tee Pee Video Space Troupe." *Art Journal* 72, no. 1 (March 1, 2013): 46–63. <https://doi.org/10.1080/00043249.2013.10791021>.
- Carland, Tammy Rae, and Ann Cvetkovich. "Sharing an Archive of Feelings: A Conversation." *Art Journal* 72, no. 2 (June 1, 2013): 70–77. <https://doi.org/10.1080/00043249.2013.10791035>.
- Castañeda, Luis M. "Island Culture Wars: Selden Rodman and Haiti." *Art Journal* 73, no. 3 (July 3, 2014): 56–69. <https://doi.org/10.1080/00043249.2014.993280>.
- Cepero, Iliana. "Reading Tatlin's Tower in Socialist Cuba." *Art Journal* 77, no. 2 (April 3, 2018): 56–75. <https://doi.org/10.1080/00043249.2018.1495533>.
- Chandler, Eliza. "Reflections on Crippling the Arts in Canada." *Art Journal* 76, no. 3–4 (October 2, 2017): 56–59. <https://doi.org/10.1080/00043249.2017.1418484>.
- Chave, Anna C. "Grave Matters: Positioning Carl Andre at Career's End." *Art Journal* 73, no. 4 (October 2, 2014): 5–21. <https://doi.org/10.1080/00043249.2014.1016342>.
- . "The Guerrilla Girls' Reckoning." *Art Journal* 70, no. 2 (June 1, 2011): 102–11. <https://doi.org/10.1080/00043249.2011.10791004>.

- Chris, Cynthia, and Jason Simon. "Surveying Videoscapes: The Politics of Distribution in Tiered Visual Economies." *Art Journal* 74, no. 4 (October 2, 2015): 5–20. <https://doi.org/10.1080/00043249.2015.1134910>.
- Chua, Kevin. "Archive as Figure in Singapore Contemporary Art." *Art Journal* 77, no. 4 (October 2, 2018): 62–71. <https://doi.org/10.1080/00043249.2018.1549877>.
- Chubb, Emma. "Small Boats, Slave Ship; or, Isaac Julien and the Beauty of Implied Catastrophe." *Art Journal* 75, no. 1 (January 2, 2016): 24–43. <https://doi.org/10.1080/00043249.2016.1171539>.
- Citron, Beth. "Bhupen Khakhar's 'Pop' in India, 1970–72." *Art Journal* 71, no. 2 (June 1, 2012): 44–61. <https://doi.org/10.1080/00043249.2012.10791093>.
- Copeland, Huey, and Krista Thompson. "Afrotropes: A User's Guide." *Art Journal* 76, no. 3–4 (October 2, 2017): 7–9. <https://doi.org/10.1080/00043249.2017.1412741>.
- Corey, Pamela N. "Crafted Signs of Obsolescence: Tuan Andrew Nguyen's Aesthetic Artifacts." *Art Journal* 71, no. 3 (September 1, 2012): 46–57. <https://doi.org/10.1080/00043249.2012.10791102>.
- . "Siting the Artist's Voice." *Art Journal* 77, no. 4 (October 2, 2018): 84–96. <https://doi.org/10.1080/00043249.2018.1549879>.
- Corris, Michael. "Immortality Sucks! How the Estate of the Artist Writes History." *Art Journal* 76, no. 1 (January 2, 2017): 158–69. <https://doi.org/10.1080/00043249.2017.1332914>.
- DaPonte, Amy A. "Candida Höfer's Türken in Deutschland as 'Counter-Publicity.'" *Art Journal* 75, no. 4 (October 1, 2016): 16–39. <https://doi.org/10.1080/00043249.2016.1269560>.
- Dodd, Samuel. "Televising Architecture: Spatial Simulations and the 'Scanning Finger.'" *Art Journal* 78, no. 1 (January 2, 2019): 18–29. <https://doi.org/10.1080/00043249.2019.1598140>.
- Doyle, Jennifer, and David J. Getsy. "Queer Formalisms: Jennifer Doyle and David Getsy in Conversation." *Art Journal* 72, no. 4 (December 1, 2013): 58–71. <https://doi.org/10.1080/00043249.2013.10792864>.
- Dunning, Jeanne. "Tom Thumb, the New Oedipus." *Art Journal* 72, no. 4 (December 1, 2013): 5–26. <https://doi.org/10.1080/00043249.2013.10792859>.
- Durham, April. "Networked Bodies in Cyberspace: Orchestrating the Trans-Subjective in the Video Artworks of Natalie Bookchin." *Art Journal* 72, no. 3 (September 1, 2013): 66–81. <https://doi.org/10.1080/00043249.2013.10792854>.
- Elder, Nika. "Lorna Simpson's Fabricated Truths." *Art Journal* 77, no. 1 (January 2, 2018): 30–53. <https://doi.org/10.1080/00043249.2018.1456248>.

- Ezcurra, Mara Polgovsky. “Beyond Evil: Politics, Ethics, and Religion in León Ferrari’s Illustrated *Nunca Más*.” *Art Journal* 77, no. 3 (July 3, 2018): 20–47. <https://doi.org/10.1080/00043249.2018.1530005>.
- Fowler, Catherine. “Obscurity and Stillness: Potentiality in the Moving Image.” *Art Journal* 72, no. 1 (March 1, 2013): 64–79. <https://doi.org/10.1080/00043249.2013.10791022>.
- Francis, Jacqueline. “Response to the Forum ‘The Politics of Legacy.’” *Art Journal* 76, no. 1 (January 2, 2017): 189–93. <https://doi.org/10.1080/00043249.2017.1332917>.
- Freire, Cristina. “Museus Em Rede: A Dialética Impecável de Walter Zanini/A Network of Museums: The Impeccable Dialectic of Walter Zanini.” *Art Journal* 73, no. 2 (April 3, 2014): 20–45. <https://doi.org/10.1080/00043249.2014.949517>.
- Gilman, Claire. “Marking Politics: Drawing as Translation in Recent Art.” *Art Journal* 69, no. 3 (September 1, 2010): 114–27. <https://doi.org/10.1080/00043249.2010.10791389>.
- Glahn, Philip, and Cary Levine. “The Future Is Present: Electronic Café and the Politics of Technological Fantasy.” *Art Journal* 78, no. 3 (July 3, 2019): 100–121. <https://doi.org/10.1080/00043249.2019.1655339>.
- Gluzman, Georgina G. “Argentine Women Artists at the Turn of the Twentieth Century: Their Careers and Critical Fortunes.” *Art Journal* 78, no. 3 (July 3, 2019): 10–28. <https://doi.org/10.1080/00043249.2019.1655329>.
- Goodeve, Thyrsa Nichols. “‘The Cat Is My Medium’: Notes on the Writing and Art of Carolee Schneemann.” *Art Journal* 74, no. 1 (January 2, 2015): 5–22. <https://doi.org/10.1080/00043249.2015.1067462>.
- Goulish, Matthew. “‘A Clear Day and No Memories’: Neurology, Philosophy, and Analogy in Kerry Tribe’s *H.M.*” *Art Journal* 72, no. 3 (September 1, 2013): 12–29. <https://doi.org/10.1080/00043249.2013.10792851>.
- Grace, Claire. “Notes on Diffraction: Gabriel Orozco and Photography.” *Art Journal* 78, no. 2 (April 3, 2019): 68–84. <https://doi.org/10.1080/00043249.2019.1626158>.
- Graham, Amanda Jane. “Space Travel: Trisha Brown’s *Locus*.” *Art Journal* 75, no. 2 (April 2, 2016): 26–45. <https://doi.org/10.1080/00043249.2016.1202621>.
- Gupta, Atreyee. “In a Postcolonial Diction: Postwar Abstraction and the Aesthetics of Modernization.” *Art Journal* 72, no. 3 (September 1, 2013): 30–46. <https://doi.org/10.1080/00043249.2013.10792852>.
- Hage, Emily. “Reconfiguring Race, Recontextualizing the Media: Romare Bearden’s 1968 *Fortune* and *Time* Covers.” *Art Journal* 75, no. 3 (July 2, 2016): 36–51. <https://doi.org/10.1080/00043249.2016.1234200>.
- Hainley, Bruce. “Store as *Cunt*.” *Art Journal* 70, no. 4 (December 1, 2011): 84–109. <https://doi.org/10.1080/00043249.2011.10791073>.

- Hall, Gordon. "Object Lessons: Thinking Gender Variance through Minimalist Sculpture." *Art Journal* 72, no. 4 (December 1, 2013): 46–57. <https://doi.org/10.1080/00043249.2013.10792863>.
- Halvorson, Josephine. "Shame: The One That Got Away." *Art Journal* 71, no. 4 (December 1, 2012): 72–87. <https://doi.org/10.1080/00043249.2012.10791012>.
- Hamill, Sarah. "Surface Matters: Erin Shirreff's Videos and the Photography of Sculpture." *Art Journal* 77, no. 3 (July 3, 2018): 6–19. <https://doi.org/10.1080/00043249.2018.1530004>.
- Hao, Sophia Yadong. "Memory Is Not Transparent." *Art Journal* 70, no. 3 (September 1, 2011): 46–50. <https://doi.org/10.1080/00043249.2011.10791050>.
- Harren, Natilee. "Fluxus and the Transitional Commodity." *Art Journal* 75, no. 1 (January 2, 2016): 44–69. <https://doi.org/10.1080/00043249.2016.1171540>.
- Hartigan, Nicholas, and Joan Kee. "Lily Cox-Richard: On the Powers of Taking a Stand." *Art Journal* 72, no. 4 (December 1, 2013): 78–83. <https://doi.org/10.1080/00043249.2013.10792866>.
- Hastings, Gail. "The Power of Inclusion in Donald Judd's Art: Observations by an Artist." *Art Journal* 77, no. 3 (July 3, 2018): 48–62. <https://doi.org/10.1080/00043249.2018.1530006>.
- Hayes, Sharon. "The Not-Event." *Art Journal* 70, no. 3 (September 1, 2011): 45–46. <https://doi.org/10.1080/00043249.2011.10791049>.
- Hernandez, Julian, and Susan Richmond. "Sexing Sculpture: New Approaches to Theorizing the Object." *Art Journal* 72, no. 4 (December 1, 2013): 27–29. <https://doi.org/10.1080/00043249.2013.10792860>.
- Higgins, Hannah B. "Love's Labor's Lost and Found: A Meditation on Fluxus, Family, and Somethings Else." *Art Journal* 69, no. 1–2 (March 1, 2010): 8–22. <https://doi.org/10.1080/00043249.2010.10791371>.
- Holloway, Camara Dia. "Critical Race Art History." *Art Journal* 75, no. 1 (January 2, 2016): 89–92. <https://doi.org/10.1080/00043249.2016.1171548>.
- Hopkins, Candice. "We Are Always Turning Around on Purpose: Reflecting on Three Decades of Indigenous Curatorial Practice." *Art Journal* 76, no. 2 (April 3, 2017): 39–47. <https://doi.org/10.1080/00043249.2017.1367191>.
- Horton, Jessica L. "Indigenous Artists against the Anthropocene." *Art Journal* 76, no. 2 (April 3, 2017): 48–69. <https://doi.org/10.1080/00043249.2017.1367192>.
- Houston, Kerr. "Serra, Velázquez, and the Arno." *Art Journal* 74, no. 1 (January 2, 2015): 78–91. <https://doi.org/10.1080/00043249.2015.1067520>.
- Igloliorte, Heather. "Curating Inuit Qaujimaqatunqangit: Inuit Knowledge in the Qallunaat Art Museum." *Art Journal* 76, no. 2 (April 3, 2017): 100–113. <https://doi.org/10.1080/00043249.2017.1367196>.

- Jacobs, Steven. "Cinema, Surrealism, and Object Lessons: On Luc de Heusch's 1960 *Magritte Ou La Leçon de Choses*." *Art Journal* 77, no. 1 (January 2, 2018): 54–70. <https://doi.org/10.1080/00043249.2018.1456251>.
- Jakovljević, Branislav. "On Performance Forensics: The Political Economy of Reenactments." *Art Journal* 70, no. 3 (September 1, 2011): 50–54. <https://doi.org/10.1080/00043249.2011.10791051>.
- Jentleson, Katherine, and Jane Kallir. "From Gallery to Greeting Card: Copyrighting Grandma Moses." *Art Journal* 76, no. 1 (January 2, 2017): 90–94. <https://doi.org/10.1080/00043249.2017.1332885>.
- Ji, Yun-Fei, and May Castleberry. "Interview with Artists from Rongbaozhai." *Art Journal* 69, no. 3 (September 1, 2010): 79–80. <https://doi.org/10.1080/00043249.2010.10791386>.
- Johnson, Deborah. "R(r)Ose Sélavy as Man Ray: Reconsidering the Alter Ego of Marcel Duchamp." *Art Journal* 72, no. 1 (March 1, 2013): 80–94. <https://doi.org/10.1080/00043249.2013.10791023>.
- Jones, Amelia. "Introduction." *Art Journal* 70, no. 3 (September 1, 2011): 32–38. <https://doi.org/10.1080/00043249.2011.10791046>.
- Jones, Caroline A. "The Artist-Function and Posthumous Art History." *Art Journal* 76, no. 1 (January 2, 2017): 139–49. <https://doi.org/10.1080/00043249.2017.1332911>.
- Kanouse, Sarah. "Take It to the Air: Radio as Public Art." *Art Journal* 70, no. 3 (September 1, 2011): 86–99. <https://doi.org/10.1080/00043249.2011.10791055>.
- Katz, Jonathan D. "Why I Hate Diversity." *Art Journal* 76, no. 3–4 (October 2, 2017): 88–91. <https://doi.org/10.1080/00043249.2017.1418493>.
- Kee, Joan. "The Curious Case of Contemporary Ink Painting." *Art Journal* 69, no. 3 (September 1, 2010): 88–113. <https://doi.org/10.1080/00043249.2010.10791388>.
- Kelleher, Philip. "Paul Chan's RE: The Operation: Empathic Portrait or Revenge Fantasy?" *Art Journal* 78, no. 2 (April 3, 2019): 85–101. <https://doi.org/10.1080/00043249.2019.1626159>.
- Kester, Grant. "The Noisy Optimism of Immediate Action: Theory, Practice, and Pedagogy in Contemporary Art." *Art Journal* 71, no. 2 (June 1, 2012): 86–99. <https://doi.org/10.1080/00043249.2012.10791095>.
- Kitnick, Alex. "Another Time." *Art Journal* 71, no. 2 (June 1, 2012): 32–43. <https://doi.org/10.1080/00043249.2012.10791092>.
- Kokoli, Alexandra M. "The Voice as Uncanny Index in Susan Hiller's *The Last Silent Movie*." *Art Journal* 72, no. 2 (June 1, 2013): 6–15. <https://doi.org/10.1080/00043249.2013.10791027>.
- Kovach, Jodi. "Remotely Mexican: The Critical Reception of Gabriel Orozco's *Mobile Matrix*, at Home and Abroad." *Art Journal* 78, no. 1 (January 2, 2019): 88–106. <https://doi.org/10.1080/00043249.2019.1598151>.

- Kozak, Nazar. "Art Embedded into Protest: Staging the Ukrainian Maidan." *Art Journal* 76, no. 1 (January 2, 2017): 8–27. <https://doi.org/10.1080/00043249.2017.1332873>.
- Kraynak, Janet. "The Land and the Economics of Sustainability." *Art Journal* 69, no. 4 (December 1, 2010): 16–25. <https://doi.org/10.1080/00043249.2010.10791395>.
- Kunimoto, Namiko. "Tactics and Strategies: Chen Qiulin and the Production of Urban Space." *Art Journal* 78, no. 2 (April 3, 2019): 28–47. <https://doi.org/10.1080/00043249.2019.1626156>.
- Kuppers, Petra. "Diversity: Disability." *Art Journal* 75, no. 1 (January 2, 2016): 93–97. <https://doi.org/10.1080/00043249.2016.1171549>.
- Kurczynski, Karen. "Drawing Is the New Painting." *Art Journal* 70, no. 1 (March 1, 2011): 92–110. <https://doi.org/10.1080/00043249.2011.10791065>.
- LaFarge, Antoinette. "Social Proxies and Real-World Avatars: Impersonation as a Mode of Capitalist Production." *Art Journal* 73, no. 4 (October 2, 2014): 64–71. <https://doi.org/10.1080/00043249.2014.1036613>.
- Landres, Sophie. "Indecent and Uncanny: The Case against Charlotte Moorman." *Art Journal* 76, no. 1 (January 2, 2017): 48–69. <https://doi.org/10.1080/00043249.2017.1332876>.
- Lauwrens, Jenni. "More than Meets the Eye: Embodied Engagement with After the Last Supper." *Art Journal* 77, no. 2 (April 3, 2018): 8–23. <https://doi.org/10.1080/00043249.2018.1495519>.
- Lax, Thomas J., Jeannine Tang, A. Naomi Jackson, Parallel Lines, Ginger Brooks Takahashi, and Marvin J. Taylor. "Queer Pier: 40 Years." *Art Journal* 72, no. 2 (June 1, 2013): 106–13. <https://doi.org/10.1080/00043249.2013.10791041>.
- Léger, Marc James. "Afterthoughts on Engaged Art Practice: ATSA and the State of Emergency." *Art Journal* 70, no. 2 (June 1, 2011): 50–65. <https://doi.org/10.1080/00043249.2011.10791001>.
- Leja, Michael. "Fortified Images for the Masses." *Art Journal* 70, no. 4 (December 1, 2011): 60–83. <https://doi.org/10.1080/00043249.2011.10791072>.
- Leppanen, Analisa. "'I'd Like to Dance Like a Madman': Flamenco and Surrealism." *Art Journal* 78, no. 3 (July 3, 2019): 30–57. <https://doi.org/10.1080/00043249.2019.1655330>.
- Levine, Cary. "Manly Crafts: Mike Kelley's (Oxy)Moronic Gender Bending." *Art Journal* 69, no. 1–2 (March 1, 2010): 74–91. <https://doi.org/10.1080/00043249.2010.10791377>.
- Linden, Liz. "Reframing Pictures: Reading the Art of Appropriation." *Art Journal* 75, no. 4 (October 1, 2016): 40–57. <https://doi.org/10.1080/00043249.2016.1269561>.
- Lonardelli, Luigia. "Contemporanea: An Exhibition in an Underground Car Park." *Art Journal* 77, no. 1 (January 2, 2018): 6–29. <https://doi.org/10.1080/00043249.2018.1456247>.

- Longoni, Ana. "Activismo Teatral Durante La Última Dictadura Argentina: Apuntes Sobre El Taller de Investigaciones Teatrales/Theatrical Activism during the Last Argentine Dictatorship: Notes on the Taller de Investigaciones Teatrales." *Art Journal* 73, no. 2 (April 3, 2014): 90–115. <https://doi.org/10.1080/00043249.2014.949513>.
- . "Salir Del Silencio: Arte y Política En Latinoamérica Entre Los Años 60 y 80/Coming out of Silence: Art and Politics in Latin America from the 1960s to the 1980s." *Art Journal* 73, no. 2 (April 3, 2014): 14–19. <https://doi.org/10.1080/00043249.2014.949207>.
- López, Miguel A. "Teresa Burga: Desplegando El Cuerpo (Social) Femenino/Teresa Burga: Unfolding the (Social) Female Body." *Art Journal* 73, no. 2 (April 3, 2014): 46–65. <https://doi.org/10.1080/00043249.2014.949210>.
- Lütticken, Sven. "Performing Time." *Art Journal* 70, no. 3 (September 1, 2011): 41–44. <https://doi.org/10.1080/00043249.2011.10791048>.
- Maizels, Michael. "Doing It Yourself: Machines, Masturbation, and Andy Warhol." *Art Journal* 73, no. 3 (July 3, 2014): 5–17. <https://doi.org/10.1080/00043249.2014.993275>.
- Mangini, Elizabeth. "Solitary/Solidary: Mario Merz's Autonomous Artist." *Art Journal* 75, no. 3 (July 2, 2016): 11–31. <https://doi.org/10.1080/00043249.2016.1234198>.
- Mathur, Saloni. "A Response to Kapur's 'Proposition Avant-Garde.'" *Art Journal* 77, no. 1 (January 2, 2018): 90–94. <https://doi.org/10.1080/00043249.2018.1456254>.
- . "Charles and Ray Eames in India." *Art Journal* 70, no. 1 (March 1, 2011): 34–53. <https://doi.org/10.1080/00043249.2011.10791062>.
- Matthew, Annu Palakunnathu. "The Virtual Immigrant." *Art Journal* 77, no. 1 (January 2, 2018): 102–14. <https://doi.org/10.1080/00043249.2018.1456259>.
- McAnally, James. "Rewilding: An Emerging History of Common Field." *Art Journal* 74, no. 3 (July 3, 2015): 8–19. <https://doi.org/10.1080/00043249.2015.1125232>.
- McCarthy, David. "David Smith's Spectres of War and Peace." *Art Journal* 69, no. 3 (September 1, 2010): 20–39. <https://doi.org/10.1080/00043249.2010.10791382>.
- McClure, Michael Jay. "If It Need Be Termed Surrender: Trisha Donnelly's Subjunctive Case." *Art Journal* 72, no. 1 (March 1, 2013): 20–35. <https://doi.org/10.1080/00043249.2013.10791019>.
- McDonald, Aya Louisa. "The Artist's Widow Syndrome East and West: The Case of Foujita Kimiyo." *Art Journal* 76, no. 1 (January 2, 2017): 177–88. <https://doi.org/10.1080/00043249.2017.1332916>.
- McKee, C. C. "'A Salting of Sorts': Salt, Sea, and Affective Form in the Work of Deborah Jack." *Art Journal* 78, no. 2 (April 3, 2019): 14–27. <https://doi.org/10.1080/00043249.2019.1626155>.

- Mednicov, Melissa L. "Pink, White, and Black: The Strange Case of James Rosenquist's Big Bo." *Art Journal* 73, no. 1 (January 2, 2014): 60–75.
<https://doi.org/10.1080/00043249.2014.891908>.
- Mehring, Christine. "Richter's Willkür." *Art Journal* 71, no. 4 (December 1, 2012): 20–35.
<https://doi.org/10.1080/00043249.2012.10791009>.
- Mello, Renato González. "When the State Is the Estate: Copyright and Patrimony in Mexico." *Art Journal* 76, no. 1 (January 2, 2017): 170–76.
<https://doi.org/10.1080/00043249.2017.1332915>.
- Middleman, Rachel. "Rethinking Vaginal Iconology with Hannah Wilke's Sculpture." *Art Journal* 72, no. 4 (December 1, 2013): 34–45.
<https://doi.org/10.1080/00043249.2013.10792862>.
- Middleman, Rachel, and Mira Friedlaender. "Touching Things: Mira Friedlaender Unpacks Her Mother's Legacy." *Art Journal* 76, no. 1 (January 2, 2017): 110–15.
<https://doi.org/10.1080/00043249.2017.1332894>.
- Middleman, Rachel, and Anne Monahan. "Introduction: The Politics of Legacy." *Art Journal* 76, no. 1 (January 2, 2017): 70–74. <https://doi.org/10.1080/00043249.2017.1332877>.
- Monahan, Anne, Flavin Judd, and Rainer Judd. "Clear Priorities: Flavin and Rainer Judd on the Judd Foundation." *Art Journal* 76, no. 1 (January 2, 2017): 101–9.
<https://doi.org/10.1080/00043249.2017.1332893>.
- Mondloch, Kate. "The Difference Problem: Art History and the Critical Legacy of 1980s Theoretical Feminism." *Art Journal* 71, no. 2 (June 1, 2012): 18–31.
<https://doi.org/10.1080/00043249.2012.10791091>.
- Montgomery, Harper. "'Enter for Free': Exhibiting Woodcuts on a Street Corner in Mexico City." *Art Journal* 70, no. 4 (December 1, 2011): 26–39.
<https://doi.org/10.1080/00043249.2011.10791070>.
- Morgan, Emily Kathryn. "Harry Callahan's Pornographic Appropriations." *Art Journal* 77, no. 3 (July 3, 2018): 92–112. <https://doi.org/10.1080/00043249.2018.1530013>.
- Morris, Kate. "Crash: Specters of Colonialism in Contemporary Indigenous Art." *Art Journal* 76, no. 2 (April 3, 2017): 70–80. <https://doi.org/10.1080/00043249.2017.1367193>.
- Moyer, Carrie, and Louise Fishman. "Zero at the Bone: Louise Fishman Speaks with Carrie Moyer." *Art Journal* 71, no. 4 (December 1, 2012): 36–53.
<https://doi.org/10.1080/00043249.2012.10791010>.
- Munsell, Raven Falquez. "Libertà al Cile: Alternative Media and Art as Information at the 1974 Venice Biennale." *Art Journal* 74, no. 2 (April 3, 2015): 44–61.
<https://doi.org/10.1080/00043249.2015.1095538>.
- Nasar, Hammad, and Karin Zitzewitz. "Art Histories of Excess: Hammad Nasar in Conversation with Karin Zitzewitz." *Art Journal* 77, no. 4 (October 2, 2018): 108–14.
<https://doi.org/10.1080/00043249.2018.1549881>.

- Nelson, Adele. "Sensitive and Nondiscursive Things: Lygia Pape and the Reconception of Printmaking." *Art Journal* 71, no. 3 (September 1, 2012): 26–45.
<https://doi.org/10.1080/00043249.2012.10791101>.
- Noel, Samantha A. "Envisioning New Worlds: The 'Tropical Aesthetics' in the Art of Wifredo Lam and Aaron Douglas." *Art Journal* 77, no. 3 (July 3, 2018): 76–91.
<https://doi.org/10.1080/00043249.2018.1530012>.
- Nykolak, Jenevive. "On Moving and Touching: From Kineticism to Dance in the Museum." *Art Journal* 78, no. 4 (October 2, 2019): 38–57.
<https://doi.org/10.1080/00043249.2019.1684109>.
- O'Grady, Lorraine. "This Will Have Been: My 1980s." *Art Journal* 71, no. 2 (June 1, 2012): 6–17. <https://doi.org/10.1080/00043249.2012.10791090>.
- Okeke-Agulu, Chika. "Conversation with Zarina Bhimji." *Art Journal* 69, no. 4 (December 1, 2010): 66–75. <https://doi.org/10.1080/00043249.2010.10791400>.
- . "Who Knows Tomorrow." *Art Journal* 69, no. 4 (December 1, 2010): 49–65.
<https://doi.org/10.1080/00043249.2010.10791399>.
- Olds, Kirsten. "'Gay Life Artists': Les Petites Bonbons and Camp Performativity in the 1970s." *Art Journal* 72, no. 2 (June 1, 2013): 16–33.
<https://doi.org/10.1080/00043249.2013.10791028>.
- Olesen, Henrik. "Some Faggy Gestures." *Art Journal* 72, no. 2 (June 1, 2013): 90–97.
<https://doi.org/10.1080/00043249.2013.10791038>.
- Olin, Benjamin. "Sculpting the Teleculture: Franklin Street Arts Center and the Live Injection Point." *Art Journal* 78, no. 3 (July 3, 2019): 76–95.
<https://doi.org/10.1080/00043249.2019.1655338>.
- Oren, Michel. "USCO: 'Getting Out of Your Mind to Use Your Head.'" *Art Journal* 69, no. 4 (December 1, 2010): 76–95. <https://doi.org/10.1080/00043249.2010.10791401>.
- Osterweil, Ara. "The Last Word: Dorothy Dean and Black Fugitivity in Andy Warhol's My Hustler." *Art Journal* 78, no. 4 (October 2, 2019): 58–75.
<https://doi.org/10.1080/00043249.2019.1684110>.
- Özpınar, Ceren. "Recontextualizing Gülsün Karamustafa's Shield: The Politics of Writing Feminist Art Histories in Turkey." *Art Journal* 78, no. 3 (July 3, 2019): 60–74.
<https://doi.org/10.1080/00043249.2019.1655333>.
- Paret, Paul Monty. "The Aesthetics of Delay: Eteam and International Airport Montello." *Art Journal* 69, no. 4 (December 1, 2010): 26–37.
<https://doi.org/10.1080/00043249.2010.10791396>.
- Patrick, Martin. "Unfinished Filliou: On the Fluxus Ethos and the Origins of Relational Aesthetics." *Art Journal* 69, no. 1–2 (March 1, 2010): 44–61.
<https://doi.org/10.1080/00043249.2010.10791375>.

- Quiles, Daniel R. "Dead Boars, Viruses, and Zombies: Roberto Jacoby's Art History." *Art Journal* 73, no. 3 (July 3, 2014): 38–55. <https://doi.org/10.1080/00043249.2014.993279>.
- Racette, Sherry Farrell. "Tuft Life: Stitching Sovereignty in Contemporary Indigenous Art." *Art Journal* 76, no. 2 (April 3, 2017): 114–23. <https://doi.org/10.1080/00043249.2017.1367198>.
- Radycki, Diane. "'What to Do with All the Stuff?' A Conversation between Mrs. Sidney Tillim and the Joan Mitchell Foundation (and the Artists Betty Blayton-Taylor and Jaime Davidovich)." *Art Journal* 76, no. 1 (January 2, 2017): 95–100. <https://doi.org/10.1080/00043249.2017.1332886>.
- Ragain, Melissa Sue. "'Homeostasis Is Not Enough': Order and Survival in Early Ecological Art." *Art Journal* 71, no. 3 (September 1, 2012): 78–97. <https://doi.org/10.1080/00043249.2012.10791104>.
- Reckitt, Helena. "Generating Feminisms: Italian Feminisms and the 'Now You Can Go' Program." *Art Journal* 76, no. 3–4 (October 2, 2017): 101–11. <https://doi.org/10.1080/00043249.2017.1418495>.
- . "To Make Time Appear." *Art Journal* 70, no. 3 (September 1, 2011): 58–63. <https://doi.org/10.1080/00043249.2011.10791053>.
- Reed, David. "Soul-Beating." *Art Journal* 69, no. 4 (December 1, 2010): 96–107. <https://doi.org/10.1080/00043249.2010.10791402>.
- Reed, Marcia. "From the Archive to Art History." *Art Journal* 76, no. 1 (January 2, 2017): 121–28. <https://doi.org/10.1080/00043249.2017.1332900>.
- Relyea, Lane. "Alternative Space Movement 2.0: An Editor's Note." *Art Journal* 74, no. 3 (July 3, 2015): 5–7. <https://doi.org/10.1080/00043249.2015.1125230>.
- Rickard, Jolene. "Diversifying Sovereignty and the Reception of Indigenous Art." *Art Journal* 76, no. 2 (April 3, 2017): 81–84. <https://doi.org/10.1080/00043249.2017.1367194>.
- Robinson, Dylan. "Public Writing, Sovereign Reading: Indigenous Language Art in Public Space." *Art Journal* 76, no. 2 (April 3, 2017): 85–99. <https://doi.org/10.1080/00043249.2017.1367195>.
- Rosa, María Laura. "Questions of Identity: Photographic Series by Alicia D'Amico, 1983–86." *Art Journal* 78, no. 1 (January 2, 2019): 66–87. <https://doi.org/10.1080/00043249.2019.1598150>.
- Rottner, Nadja. "Eduardo Costa, Oral Literature, and the Legacy of Noncochlear Sound." *Art Journal* 78, no. 2 (April 3, 2019): 102–15. <https://doi.org/10.1080/00043249.2019.1626160>.
- Rounthwaite, Adair. "In, Around, and Afterthoughts (on Participation): Photography and Agency in Martha Rosler's Collaboration with Homeward Bound." *Art Journal* 73, no. 4 (October 2, 2014): 46–63. <https://doi.org/10.1080/00043249.2014.1036609>.

- Saggese, Jordana Moore. "Introduction: Diversity And Difference." *Art Journal* 75, no. 1 (January 2, 2016): 70–74. <https://doi.org/10.1080/00043249.2016.1171541>.
- . "Keeping It Real." *Art Journal* 78, no. 4 (October 2, 2019): 5–5. <https://doi.org/10.1080/00043249.2019.1684104>.
- Saggese, Jordana Moore, Camara Dia Holloway, T'ai Smith, Tina Takemoto, and Tobias Wofford. "Beyond the Numbers Game: Diversity in Theory and Practice." *Art Journal* 75, no. 1 (January 2, 2016): 98–109. <https://doi.org/10.1080/00043249.2016.1171552>.
- Satinsky, Abigail. "Movement Building for Beginners." *Art Journal* 74, no. 3 (July 3, 2015): 50–66. <https://doi.org/10.1080/00043249.2015.1125236>.
- Scanlan, Joe. "Free Time: An Introduction." *Art Journal* 70, no. 2 (June 1, 2011): 24–26. <https://doi.org/10.1080/00043249.2011.10790997>.
- Scott, Emily Eliza. "Field Effects: Invisible-5's Illumination of Peripheral Geographies." *Art Journal* 69, no. 4 (December 1, 2010): 38–47. <https://doi.org/10.1080/00043249.2010.10791397>.
- Sharafjahan, Rozita, Anahita Ghabaian, Maryam Majd, Masoumeh Mozaffari, Combiz Moussavi-Aghdam, and Keivan Moussavi-Aghdam. "In Tehran: A Conversation with Iranian Gallerists." *Art Journal* 77, no. 4 (October 2, 2018): 6–25. <https://doi.org/10.1080/00043249.2018.1549873>.
- Shiff, Richard. "Every Shiny Object Wants an Infant Who Will Love It." *Art Journal* 70, no. 1 (March 1, 2011): 6–33. <https://doi.org/10.1080/00043249.2011.10791061>.
- Siegel, Katy. "Love Unbound by Time." *Art Journal* 69, no. 1–2 (March 1, 2010): 5–7. <https://doi.org/10.1080/00043249.2010.10791370>.
- . "Shaping the Glass." *Art Journal* 71, no. 4 (December 1, 2012): 5–7. <https://doi.org/10.1080/00043249.2012.10791007>.
- Siegelbaum, Sami. "Business Casual: Flexibility in Contemporary Performance Art." *Art Journal* 72, no. 3 (September 1, 2013): 48–63. <https://doi.org/10.1080/00043249.2013.10792853>.
- Sifford, Elena FitzPatrick, and Ananda Cohen-Aponte. "A Call to Action." *Art Journal* 78, no. 4 (October 2, 2019): 118–22. <https://doi.org/10.1080/00043249.2019.1684113>.
- Simon, Jason. "Education Distribution." *Art Journal* 74, no. 4 (October 2, 2015): 21–25. <https://doi.org/10.1080/00043249.2015.1134912>.
- Sinister, Dexter. "A Note on the Time." *Art Journal* 70, no. 2 (June 1, 2011): C2–4. <https://doi.org/10.1080/00043249.2011.10790994>.
- Sitney, P. Adams. "Kate Manheim." *Art Journal* 69, no. 1–2 (March 1, 2010): 23–25. <https://doi.org/10.1080/00043249.2010.10791372>.
- Smith, Cherise. "Persistent Tropes." *Art Journal* 78, no. 4 (October 2, 2019): 20–23. <https://doi.org/10.1080/00043249.2019.1684106>.

- Smith, Sarah-Neel. "Cengiz Çekil's Dual Practice: Conceptual Installations and Authoritarian Monuments, 1983–91." *Art Journal* 78, no. 4 (October 2, 2019): 76–97. <https://doi.org/10.1080/00043249.2019.1684111>.
- Smith, T'ai. "The Problem with Craft." *Art Journal* 75, no. 1 (January 2, 2016): 80–84. <https://doi.org/10.1080/00043249.2016.1171544>.
- Smythe, Luke. "Pigment vs. Pixel: Painting in an Era of Light-Based Images." *Art Journal* 71, no. 4 (December 1, 2012): 104–18. <https://doi.org/10.1080/00043249.2012.10791014>.
- Speaks, Elyse. "The Terms of Craft and Other Means of Making: Lee Bontecou's Hybrid Trajectory." *Art Journal* 71, no. 4 (December 1, 2012): 54–71. <https://doi.org/10.1080/00043249.2012.10791011>.
- Stein, Gertrude. "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story." *Art Journal* 70, no. 2 (June 1, 2011): 88–101. <https://doi.org/10.1080/00043249.2011.10791003>.
- Stott, Tim. "How Things Grow: Gabriel Orozco's The Samurai Tree: Invariants (2005)." *Art Journal* 76, no. 3–4 (October 2, 2017): 32–47. <https://doi.org/10.1080/00043249.2017.1412744>.
- Suzuki, Sarah. "Print People: A Brief Taxonomy of Contemporary Printmaking." *Art Journal* 70, no. 4 (December 1, 2011): 6–25. <https://doi.org/10.1080/00043249.2011.10791069>.
- Swenson, Kirsten. "Land Use in Contemporary Art." *Art Journal* 69, no. 4 (December 1, 2010): 14–15. <https://doi.org/10.1080/00043249.2010.10791394>.
- Takemoto, Tina. "Notes on Internment Camp." *Art Journal* 72, no. 2 (June 1, 2013): 54–57. <https://doi.org/10.1080/00043249.2013.10791032>.
- . "Queer Art / Queer Failure." *Art Journal* 75, no. 1 (January 2, 2016): 85–88. <https://doi.org/10.1080/00043249.2016.1171547>.
- Tani, Ellen Y. "'Come Out to Show Them': Speech and Ambivalence in the Work of Steve Reich and Glenn Ligon." *Art Journal* 78, no. 4 (October 2, 2019): 24–37. <https://doi.org/10.1080/00043249.2019.1684107>.
- Taylor, Nora A. "Art without History? Southeast Asian Artists and Their Communities in the Face of Geography." *Art Journal* 70, no. 2 (June 1, 2011): 6–23. <https://doi.org/10.1080/00043249.2011.10790996>.
- . "The Document as Event: Vietnamese Artists' Engagements with History." *Art Journal* 77, no. 4 (October 2, 2018): 72–83. <https://doi.org/10.1080/00043249.2018.1549878>.
- Taylor, Nora A., and Karin Zitzewitz. "History as Figure of Thought in Contemporary Art in South and Southeast Asia." *Art Journal* 77, no. 4 (October 2, 2018): 46–48. <https://doi.org/10.1080/00043249.2018.1549875>.
- Terracciano, Emilia. "Fugitive Lines: Nasreen Mohamedi, 1960–75." *Art Journal* 73, no. 1 (January 2, 2014): 44–59. <https://doi.org/10.1080/00043249.2014.891909>.

- Tezuka, Miwako. "Experimentation and Tradition: The Avant-Garde Play: Pierrot Lunaire by Jikken Kōbō and Takechi Tetsuji." *Art Journal* 70, no. 3 (September 1, 2011): 64–85. <https://doi.org/10.1080/00043249.2011.10791054>.
- Thompson, Krista. "A Sidelong Glance: The Practice of African Diaspora Art History in the United States." *Art Journal* 70, no. 3 (September 1, 2011): 6–31. <https://doi.org/10.1080/00043249.2011.10791045>.
- . "'I WAS HERE BUT I DISAPPEAR': Ivanhoe 'Rhygin' Martin and Photographic Disappearance in Jamaica." *Art Journal* 77, no. 2 (April 3, 2018): 80–99. <https://doi.org/10.1080/00043249.2018.1495536>.
- Tradowsky, Christopher. "The Office of Blame Accountability and Art against Ressentiment." *Art Journal* 74, no. 2 (April 3, 2015): 24–43. <https://doi.org/10.1080/00043249.2015.1095537>.
- Troeller, Jordan. "Against Abstraction: Zoe Leonard's Analogue." *Art Journal* 69, no. 4 (December 1, 2010): 108–23. <https://doi.org/10.1080/00043249.2010.10791403>.
- Troy, Nancy J. "Copyright as Monopoly." *Art Journal* 76, no. 1 (January 2, 2017): 150–57. <https://doi.org/10.1080/00043249.2017.1332913>.
- Ulibarri, Kristy L. "Documenting the US-Mexico Border: Photography, Movement, and Paradox." *Art Journal* 78, no. 2 (April 3, 2019): 48–67. <https://doi.org/10.1080/00043249.2019.1626157>.
- Vazquez, Edward A. "Fred Sandback's Perspectives." *Art Journal* 71, no. 3 (September 1, 2012): 98–116. <https://doi.org/10.1080/00043249.2012.10791105>.
- Wallace, Caroline V. "Exhibiting Authenticity: The Black Emergency Cultural Coalition's Protests of the Whitney Museum of American Art, 1968-71." *Art Journal* 74, no. 2 (April 3, 2015): 5–23. <https://doi.org/10.1080/00043249.2015.1095535>.
- Wang, Peggy. "Art Critics as Middlemen: Navigating State and Market in Contemporary Chinese Art, 1980s–1990s." *Art Journal* 72, no. 1 (March 1, 2013): 6–19. <https://doi.org/10.1080/00043249.2013.10791018>.
- Weiss, Rachel. "Some Thoughts after Kapur and Mathur." *Art Journal* 77, no. 1 (January 2, 2018): 95–101. <https://doi.org/10.1080/00043249.2018.1456256>.
- Wells, K. L. H. "Laboring Under Globalization: Tapestries by Contemporary Artists." *Art Journal* 77, no. 4 (October 2, 2018): 26–45. <https://doi.org/10.1080/00043249.2018.1549874>.
- White, Kenneth. "Meat System in Cologne." *Art Journal* 74, no. 1 (January 2, 2015): 56–77. <https://doi.org/10.1080/00043249.2014.1016339>.
- Whiting, Cécile. "California War Babies: Picturing World War Two in the 1960s." *Art Journal* 69, no. 3 (September 1, 2010): 40–61. <https://doi.org/10.1080/00043249.2010.10791383>.

- Widrich, Mechthild. "The Naked Museum: Art, Urbanism, and Global Positioning in Singapore." *Art Journal* 75, no. 2 (April 2, 2016): 46–65.
<https://doi.org/10.1080/00043249.2016.1202630>.
- Williams, Gregory H. "Ground Control: Painting in the Work of Cosima von Bonin." *Art Journal* 71, no. 4 (December 1, 2012): 88–103.
<https://doi.org/10.1080/00043249.2012.10791013>.
- Wofford, Tobias. "Whose Diaspora?" *Art Journal* 75, no. 1 (January 2, 2016): 74–79.
<https://doi.org/10.1080/00043249.2016.1171542>.
- Woo, Jung-Ah. "On Kawara's Date Paintings: Series of Horror and Boredom." *Art Journal* 69, no. 3 (September 1, 2010): 62–72. <https://doi.org/10.1080/00043249.2010.10791384>.
- Woodruff, Lily. "The Groupe de Recherche d'Art Visuel against the Technocrats." *Art Journal* 73, no. 3 (July 3, 2014): 18–37. <https://doi.org/10.1080/00043249.2014.993277>.
- Young, Allison K. "Visualizing Apartheid Abroad: Gavin Jantjes's Screenprints of the 1970s." *Art Journal* 76, no. 3–4 (October 2, 2017): 10–31.
<https://doi.org/10.1080/00043249.2017.1412742>.
- Zalman, Sandra. "Secret Agency: Magritte at MoMA in the 1960s." *Art Journal* 71, no. 2 (June 1, 2012): 100–113. <https://doi.org/10.1080/00043249.2012.10791096>.
- Zion, Amy, and Peter Broda. "Martin Wong's Jackets: Estate as Process." *Art Journal* 76, no. 1 (January 2, 2017): 75–80. <https://doi.org/10.1080/00043249.2017.1332878>.
- Zitzewitz, Karin. "The Archive in Real Time: Gossip and Speculation in the World of South Asian Art." *Art Journal* 77, no. 4 (October 2, 2018): 97–107.
<https://doi.org/10.1080/00043249.2018.1549880>.
- Zorach, Rebecca. "Art & Soul: An Experimental Friendship between the Street and a Museum." *Art Journal* 70, no. 2 (June 1, 2011): 66–87.
<https://doi.org/10.1080/00043249.2011.10791002>.